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WALLACK'S.

Proprietor and Manager, - - - - Mr. LESTER WALLACK.

OPINIONS OF THE NEW YORK PRESS UPON THE PRODUCTION OF

DAVID GARRICK.

Tribune.

MR. SOTHERN IN THE COMEDY OF DAVID GARRICK.—On Saturday night, at Wallack's Theatre, in the presence of a numerous and brilliant assemblage—the house being crowded in every part—Mr. Sothern impersonated, for the first time in New York, the character of *David Garrick*. His auditory included many persons of eminence in the arts and the learned professions and of prominence in social life, and altogether was such a concourse of spectators as it is no common honor to attract and delight. Mr. Sothern, upon his entrance as *David Garrick*, was greeted with a tumult of welcome; and at different times, later in the performance, he was rewarded with some of the most spontaneous and fervent applause that has been heard within the walls of this theatre. After his exit from the drunken scene, in the second act, there was in particular a remarkable outburst of sympathy and admiration—recalling him upon the stage, and testifying, with emphasis, to the unalloyed pleasure imparted by his extraordinary art. At other points, likewise, he was called before the curtain. His acting was deliciously good; and when we add that his support was all that could be wished, and that the comedy in which he appeared was set upon the stage with perfect scenery, it will be understood that we record a dramatic occasion of great interest and exceptional importance.

The comedy of "David Garrick" has been seen in New York before, but never till now under agreeable circumstances. The poet Moore, in one of his songs, makes melodious and happy reference to a certain kind of wood that grows precious in burning. Just so there is a certain kind of play that grows fragrant with feeling and lovely with refinement, only in the warmth and the elegance of passionate symmetrical acting. "David Garrick" is a specimen.

Under the conditions that now surround it, accordingly, "David Garrick" will not fail to pass into wide and bounteous acceptance. Its pretty love-story, its romantic atmosphere, its salient dramatic situations, its contrasts of character, and its terse dialogue receive, for the first time on the local stage, the justice that they merit and indispensably require. They are addressed, moreover, to a class of playgoers, thoroughly able to give them competent appreciation—because accustomed to works in the domain of the ideal, and aware of the significance of exaggeration in comedy. The latter attribute, we may remark, has been lavishly employed. The alleged boorishness of respectable British merchants, for example, is greatly emphasized, and so—by implication—is the alleged refinement and spiritual purity of actors. There is no danger, however, that any intelligent spectator, at Wallack's Theatre, will be misled to the conclusion either that merchants were dunces or actors were saints, even in the days of David Garrick. It is entirely as an ideal composition that the work should be viewed, and, so viewed, it imparts a rare luxury of enjoyment.

In no element is it more ideal than in its drawing of Garrick. It indicates that he was a good man and a great actor, devotely attached to his profession; and therein it is accurate. He has been many times seen, upon the stage, by a merchant's daughter, and his acting has bewitched her mind and inflamed her heart. He has observed her face and her enthusiasm, and his own feelings have become interested in this unknown admirer. At this stage, in the course of true love, the merchant seeks an interview with the actor, expatiates upon the infatuation of his daughter, and entreats him to disillusionize her mind. Unaware of her identity, the player consents to undertake this task. It proves a woful business for him, when he discovers that the lady is none other than his unknown worshipper; but he carries it through, not the less, and, by an adroit simulation of drunkenness, contrives to disgust the poor child with both the object of her passion and—sadder yet—the passion itself. She now consents to wed her cousin—the father's choice of a husband—who is the dolt and intermittent sot, in fact, that *Garrick* has been in fancy. Cupid, however, is on the alert, and accident reveals to the distressed maiden the imposition that has been practised to deceive her: Also she learns that the actor, who is broken-hearted about her, purposes to fight a duel, with a person who has ventured to jest on the topic of her love. To prevent this catastrophe she seeks *Garrick*, at his house—pursued thither by her father. A situation of great pathos ensues, wherein, overheard by the father, *Garrick* avows his love, but counsels her to remain, first of all, faithful to her filial duty. The termination is the bethrothal of these lovers, with the father's consent and blessing.

Mr. Sothern's personation of *Garrick* is so complete an assumption and maintenance of identity—so symmetrical in form and so perfectly finished and polished in details—that only a dispassionate observer will perceive its art. It is accurately dressed; it is elegant in manners; it is entirely natural in carriage and in transitions of mood and emotion; it blends very happily the tone of the man-of-the-world and the tone of the scholar; and it is permeated with a native refinement of taste and feeling, such as appertains to a gentleman by nature, and one whose mind has been exalted and whose heart has been religiously chastened by long communion with ideal beauty and with the sacred spirit of poetical art. Its more obvious merit is its fidelity to nature in depicting the condition of drunkenness. Even through this phase of offensive and disgraceful physical experience, however, a subtle quality of fineness steals out to view. Almost all the phenomena of intoxication are present—the loquacity, the restless rapidity of movement, the flaccidity of muscular life, the imbecile merriment, the odd nimbleness of ludicrous fancy, the excess of causeless mirth, the disposition to chaff, the inconsequent arrangement of ideas and actions, and the gradually growing ill-temper which is so frequently the crowning concomitant of inebriety. Yet, under and through all, there is a delicate quality of character, which is never lost and which never varies. The intoxication is that of a gentleman. Without this admirable quality of fineness—this inherent refinement of personality and poetry of soul—the character would sink to the commonplace, the talk would be bombastic, and the experience would be silly. With this, at its basis, Mr. Sothern's *David Garrick* is picturesque, noble, and loveable. He may not be at all like the David Garrick of history; he, certainly, does not look like him, and, as we have intimated, the play calls for no effort to produce his actual semblance; but he is the literal fulfilment of a high ideal of gentleman and artist, who, in circumstances of great delicacy, exacting to the sternest moral nature and the keenest sense of rectitude, shows himself capable of that self-renunciation and steadfast adherence to duty which constitute the highest heroism. In pathos Mr. Sothern is not as strong as he is in humor. Not that he feels less, but because he has given less care to the cultivation of the faculties that give expression to feeling. Yet there is a touching fervor coupled with a manly simplicity in his utterance of *Garrick*'s avowal and advice to *Ada Ingot*, in the closing scene, that show him fully equal to the occasion, in just sense of its elements of moral dignity and blighted affection, if not in capacity to give it the most sympathetic interpretation. With the house, on Saturday night, as we have stated, his success was great. Some part of this result, it ought to be added, was due to the ability, the naturalness, and compe-

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tent skill with which his points were set into relief by the excellent *Ingot* of Mr. Gilbert. Mr. Polk and Miss Rogers likewise acted with remarkable taste, ease, and fitness to character. Mrs. Sefton—making her first appearance this season—Mrs. Ponisi, Mr. Holland, and Mr. Leonard sustained the minor parts that make up *Ingot's* circle of shopkeeping guests, and afforded a good background of ludicrous commonness. "David Garrick" will be performed, we do not doubt, for many a night, to crowded houses. It is worthy of the stage of our chief comedy theatre.

New York Herald.

"DAVID GARRICK" AT WALLACK'S THEATRE.—The production of "David Garrick" at Wallack's last night, with Mr. Sothern in the title part, was a dramatic event that will be long remembered by the habitués of this favorite theatre. The play affords opportunity for the display of certain characteristics of London life a century ago, and more especially for the delineation of a study of that remarkable actor and man, Garrick. The story is easily told. Alderman Ingot's daughter Ada falls in love with Garrick, and Ingot invites the actor to his house and asks him in consequence to leave the country. Not knowing that he is himself in love with the young lady, Garrick, while refusing to accept Ingot's offer, agrees to disgust the girl. He is invited to dinner, where he meets some vulgar guests and simulates drunkenness. Ada is robbed of her ideal, whom she had seen only at the playhouse, and Garrick, who suffers from the result of his rash promise, tells his misfortune at his club, where he is heard by her cousin, Chivey, who relates it to her and her father as a good joke. Her passion for the actor is renewed, and in the end old Ingot asks Garrick to marry Ada, this being one of the conditions of the promise he made to her father. Upon a story so slight a very delightful comedy is based, in which Mr. Sothern made a great success abroad and has repeated his triumph here. The setting of the piece at Wallack's is magnificent, especially the interior representing a room in Ingot's house.

Nothing richer and more harmonious in color was ever seen on the New York stage, and the furniture is thoroughly in keeping with the apartment. Down to the nicest matter of detail it is perfection itself. This beautiful scene serves for the first and second acts, and the last act represents Garrick's library. In this as in other respects the stage-work is true to the period, and Mr. Sothern's make-up is also in harmony with the surroundings and with the ideal of Garrick's appearance, which Hogarth transmitted to posterity. All this naturally leads to a great expectation of the acting which is to perfect the picture, and this, like everything else, met the highest anticipations. In himself a portrait of the great actor, the modern master also showed himself in all things equal to portraying the older model. He was as great last night even as fame accords to Garrick. In the scene with old Ingot in the first act he plays with remarkable skill. Mr. John Gilbert takes the part of Ingot, in which he is fully equal to any of his creations. His unconscious way of expressing his contempt for play-actors increases the difficulty of playing the title part. Pitted against a man of John Gilbert's power in a scene where the self-assertion of the old man of the play is in itself sufficient to smother a younger actor unless he possess great ability. Mr. Sothern shows that he is greater than even his warmest friends have claimed. The dignity, the geniality, the readiness and even the art of the great actor find fitting expression in Mr. Sothern's art, and before the scene ends it is admitted on all hands that though Lord Dundreary showed his greatest strength in the soliloquies and the mannerisms, it was not fair to measure Sothern by a character which he had created. By his Garrick he proves himself capable of poising his individuality with any actor now on the stage. An artist who can stand up against Mr. Gilbert in a bit of acting such as that of which we are speaking is capable of great things in many parts. The Ada of Miss Katharine Rogers was a sweet bit of acting, for which she deserves hearty praise. It was not "loud" in any particular, and its simplicity and earnestness were its great charms. The introduction of some of the members of three distinguished families—Smith, Brown and Jones—mars the beauty of the play, but such things as they were required to do were very well done by the artists who take the parts. Mr. and Mrs. Smith were played by Mr. George Browne and Madame onisi, and Mr. W. J. Leonard played Mr. Brown, Mrs. John Sefton Miss Araminta Brown, and Mr. E. M. Holland Mr. Jones. In spite of the acting it was felt that such vulgar people have no real part in the play, and are only introduced to make the piece of more general attractiveness. They are well received, however, which is sufficient excuse to the dramatist, for the audience is superior to every other consideration, and if it is pleased the critic is displeased in vain. Mrs. John Sefton appeared for the first time this season, and had a flattering reception.

New York World.

WALLACK'S THEATRE—DAVID GARRICK.—"David Garrick" is one of the best of the plays which Mr. Sothern has made his own. It is a three-act comedy, founded on an incident which is historical. It was written by the late T. W. Robertson, and exhibits much of that playwright's ingenuity and graceful wit. Still it is the admirable acting of Mr. Sothern which fills the piece with enduring interest. We can readily see that without his inimitable combination of comedy and melodrama it would be dull. Its production on Saturday night at Wallack's Theatre was a brilliant dramatic event, made so by the character and magnitude of the audience and the excellence of the impersonation. It is difficult to describe in words the amount of real feeling and broad absurdity and thorough manliness which Mr. Sothern puts into this little play without making one quality disturb the other. In the height of the violence and recklessness of the assumed drunkenness he manages to impart to us the undertone of agony which all this acting is causing him. At the end of the scene when he goes out carrying the drapery of the windows with him and upsetting the tables the audience insisted upon his return, and twice he came back and stood bowing to the interruption of the action of the play. Miss Rogers, who plays the part of *Ada*, very ably supports Mr. Sothern. She is an actress of much quiet force and emotional power, and she succeeds in portraying the enthusiasm, disappointment, and joy incident to the character with natural fervor and refined beauty. Mr. Polk, who has been steadily rising in the estimation of Wallack audiences during Mr. Sothern's season, plays the part of the fox-hunting cousin with capital humor and effect. "David Garrick" is entitled to even more consideration from the public than "Brother Sam" received.

New York Times.

WALLACK'S THEATRE.—More, perhaps, than for any other qualities, Mr. Sothern's acting is remarkable for ease and finish. Its unflagging sprightliness, good humor, and good taste are likewise prominent characteristics; but a certain facile grace and minute elaboration are the most striking merits of this comedian's style, and to them, we fancy, he has owed most of his success. In all his parts—*Dundreary*, *Sam*, and the rest—there is a great massing up of clever detail; but it is managed with so airy and swift a touch, so wholesome a disregard of struggling, or even pausing, for "points," that much of what is fine is not thoroughly understood by an audience at first hearing, and a second and third are needed—as one goes back repeatedly to take in the beauties of a fine picture—before all of Mr. Southern's excellence, his thought, his study, his keen sense of humor, and his agile faculty for translating it, can be entirely appreciated.

In "David Garrick," played by Mr. Sothern, last night, at Wallack's, for the first time, the actor's powers are placed in a somewhat novel light. The piece was written, to measure, we suppose, by the late T. W. Robertson. It demands versatility in a very uncommon degree. In fact to play the part of *Garrick* well, an actor must almost *be* Garrick. He must have genius, that is to say, for tragedy as well as for comedy; or, to subdivide these again, he must be able to excel alike in heroic declamation and in domestic pathos; and he must be equally at home in portraying the elegant manners of artificial society and in grasping the humor of broad farce. When we say that Mr. Sothern does all these things, and does them all nearly equally well, we imply that his performance of *Garrick* is one of singular force and brilliancy. Indeed, if we are to take any one of Mr. Sothern's creations as a test of dramatic talent, his *Garrick*, to our mind, fills out a far higher and broader ideal than anything else he does.

The piece was immensely applauded last night, Mr. Sothern being called over and over again before the curtain. Mr. Gilbert's *Ingot* was

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much relished, the character being just one of the old-fashioned type of middle-class Englishman in which this artist is always so happy. Miss Katherine Rogers played *Ada* very prettily indeed, and Mr. Polk was quite acceptable as the fox-hunting squire. As regards the stage setting, it came about as near perfection as anything we ever see. The antique furniture was real, we believe, not sham, and the realism of the scenes was otherwise tastefully sustained.

Considered as a play, and aside from the great merit of Mr. Sothern's embodiment, there is much in "David Garrick" to touch and to interest. Poor Robertson's turn for sentiment, as well as for wit, is well known, and in this clever piece both are often delicately and gracefully illustrated. The beauty and the profit of faith in a loved object, and the immeasurable joy and elevation of adhesive fidelity, under all possible obstacle or untoward circumstances, are well set forth in the text; which likewise contains a great deal of adroit whim and ludicrous situation of a sort to make the drama "popular"—as well as something much better. "David Garrick" is a very good play, very well acted, and every play-goer who can possibly do so should see and enjoy it.

New York Post.

DAVID GARRICK AT WALLACK'S.—The appearance of Mr. Sothern on Saturday evening at Wallack's Theatre as *David Garrick* was a triumph of a quite exceptional character. Hitherto this gentleman had been known to our audiences only as the drivelling *Dundreary*, or his lordship's impecunious brother, Mr. *Sam Slingsby*, characters of a somewhat narrow range, illustrating certain droll peculiarities of the noble British aristocracy. In "David Garrick," Mr. Southern asserts all the higher qualities of his genius, which are brought out, as sentences traced in invisible ink are rendered legible by heat, in the intense ignition of his passionate nature. As he becomes warm his magnetism is felt; as he rises above the conventionalisms of life, his native refinement and delicacy of feeling are made more effectively manifest.

Perhaps the scene in which *Garrick* simulates drunkenness is that which calls for the most careful and finished acting, and here Mr. Sothern brought himself into the comparison with very many comedians with whose representations of inebriety the public are familiar. We do not hesitate to say that this scene is a very high work of art. *Garrick* is very drunk. It is his purpose to be disgustingly drunk. But in all its manifestations, his drunkenness is that of a gentleman, and one must watch the scene closely to see how carefully all the little points of the situation are wrought out. The confusion of ideas and images, the garrulous disposition, the unsteady gait and yet more unsteady brain, the illogical mirth and the combative tendency that come of wine, were all as truthfully rendered as an orgy on a Flemish canvas:—and herein is to be noted a subtle nicety of distinction between seeming to be drunk indeed, and avowing the purpose only to put on drunkenness. The audience and *Ingot* know that *Garrick* is not drunk. *Garrick* is acting to deceive only the *Smiths*, the *Browns*, the stuttering *Jones*, and the love-lorn *Ada*, and is quite certain that everybody else will be as little deceived as were the ladies by the leonine assumptions of Snug the Joiner. Yet the counterpart is so admirably drawn that we are almost brought over to the theory of Delsarte, that the less one feels, the more closely one may be brought to look, the character he would portray.

The cast of "David Garrick" was excellent (need we parenthesize a hearty recognition of the merit of Mr. Gilbert's *Ingot?*), the scenery was exquisitely truthful and well expressed in tone and treatment, and so carefully had the drama been rehearsed that all went as smoothly as if it had been running for months.

Evening Mail.

MR. SOTHERN AS DAVID GARRICK.—The late T. W. Robertson, when he adapted "David Garrick," gave to the world such a delightful little comedy that the world, or that portion of it capable of appreciating such things, has good reason to be pleased with the addition to its dramatic literature. It teaches such profitable lessons of honor, high mindedness and liberality of sentiment, and contains such a judicious admixture of the pathetic and the humorous, that it is deserving of more exalted praise than many a more pretentious play, and the curtain falls upon a most charming bit of dramatic climax.

The characters in this play at Wallack's, Saturday night, were sustained as follows: *David Garrick*, Mr. Sothern; *Mr. Ingot*, Mr. John Gilbert; *Squire Chivey*, Mr. J. B. Polk; *Mr. Smith*, Mr. G. F. Browne; *Mr. Brown*, Mr. W. J. Leonard; *Mr. Jones*, Mr. E. M. Holland; *Ada Ingot*, Miss Katherine Rogers; *Mrs. Smith*, Mme. Ponisi, and *Miss Araminta Brown*, Mrs. Sefton.

As *Garrick*, Mr. Sothern presents an ideal picture that is admirable; of course there is no attempt to produce anything like a *portrait* of the famous actor—the play does not call for that; but the real exigencies of the drama are correctly appreciated and carried out with a directness and completeness that must be remarkable to those who have seen Mr. Sothern only as *Lord Dundreary* and *Sam*. He is graceful, even elegant in his manners, dresses richly and in taste, and his acting is characterized by great finish. However, we may say the same of Mr. Sothern in any of his principal parts, and in this it is his commingled pathos and humor that we are particularly called upon to admire. His drunken scene, which so delighted the audience that he was called out twice during the progress of the second act, was never coarse, but seemed fairly bubbling over with spontaneous humor, while in the last act his pathos was earnest, subdued, and affecting. He was splendidly supported, and Messrs. Gilbert and Polk and Miss Rogers fairly earned the praise so lavishly bestowed. The others all appeared to advantage too, but their parts were so slight that there was no call for special mention.

The scenery in the new play is an improvement on the old order of things at Wallack's; in fact, since "Our American Cousin" was produced, a change for the better in this respect has been noticeable.

Evening Telegram.

DAVID GARRICK AT WALLACK'S THEATRE.—The late Mr. Robertson's exquisite play of *David Garrick* was presented at Wallack's Theatre on Saturday evening in the presence of a very crowded and intelligent audience. Is was the first time of its performance at this theatre. Its reception on Saturday evening was, in accordance with the additional excellence of its performance, to be expected from Mr. Wallack's company, and it can justly be deemed a triumphant success. The topic of the play presents not only a romantic episode in the great Garrick's career, but shows the bigoted ignorance of certain classes of people in regard to actors and theatres, who profess to entertain a social abhorrence of an actor as an exceptional species of humanity, but, when accidentally brought in contact with one, court his attention like the hypocritical sycophants that they are. Mr. Garrick, in his life, was esteemed as a perfect gentleman, and his society was courted in the highest and most cultivated circles in England, who recognized in the man other qualities besides the genius of a great actor. But certain people never heard of Garrick, and if only told he was a play-actor, would certainly set him down as a bad man, simply on account of his profession. This intolerant and unreasonable aversion to the stage still lingers in the minds of some people, and to them we would advise a visit to Wallack's to see this play, for it will improve their understandings and present such phases of humanity as cannot fail of touching their sensibilities in a manner calculated to enlarge their ideas as well as their sympathies. In regard to its representation here, nothing but the warmest commendations can be said, as the scenic accessories were unusually tasteful and the acting of an equally fine description. Mr. Sothern appeared as *David Garrick*, a part originally played by him, and to say that he fully realized the requirements of the character would hardly express the excellence of his personation. It was, indeed, one of the most graceful and impressive characterizations that has been seen on our stage, sympathetic in feeling, earnest, gentlemanly, and yet deeply emotional in the expression of passion; while his simulation of drunkenness, against the dictates of his own heart, was exceedingly powerful, and suggestive of the conflicting motives prompting him to thus degrade himself in the eyes of the woman he so deeply loved. It was a personation utterly contrary to the peculiar eccentricities which have made him so popular among our American audiences, and it stamps him as an actor of extraordinary general merit. Miss Katherine Rogers assumed the character of Ada Ingot, and invested it with the most winning attributes of innocent feminine coquetry and affection,

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while in the emotional scenes she displayed a tragic power and expression that rendered her personation almost as remarkable as Mr. Sothern's. Mr. Gilbert, as the "downright honest" old father, absorbed, as usual, a large share of the popular favor extended to the actors, and as usual fully deserved it. Mrs. Sefton made her first appearance this season in the little part of Araminta Brown, and received a most hearty welcome. Her interpretation of the part was provocative of much laughter, and was an exceedingly quaint and old fashioned picture of an antique damsel. Mr. Polk, Mme Ponisi, Mr. Leonard, Mr. Browne and Mr. Holland appeared in the other parts, and each and all of them contributed a due share to the success of the performance, which will undoubtedly prove a prolonged success at this theatre.

Commercial Advertiser.

WALLACK'S.—Mr. Sothern's appearance at Wallack's on Saturday evening, as *David Garrick*, closed the past week with a novelty, and affords the only novelty for the present one. The comedy in which the late T. W. Robertson has placed the character of *David Garrick* is slender in plot, and depends for its success in the action upon the ability of the actor who assumes the character part. It is not a novelty, as it has been attempted by several actors of moderate merit and of acknowledged talent. Mr. Sothern has been successful in the part at the Haymarket Theatre, London, and the repeated requests for its representation here have met with a response from Mr. Sothern and Mr. Wallack which deserves success. The audience on Saturday evening was a critical and fashionable one, which was expectant and impatient to see Mr. Sothern in the character in which he is claimed to stand pre-eminent. The most critical of critics cannot but commend Mr. Sothern's *David Garrick*. It is a grand piece of acting, and one which needs a second or third sitting to appreciate its force and versatility. As we are led to suppose *Garrick* was in his private life, so we are willing to adopt Mr. Sothern as his representative, and the flashes of wit which Robertson has put in the mouth of his central character, the exhibition of true histrionic pathos and brilliancy which Mr. Sothern exhibits, are such as to deserve the call back to the stage, even in the midst of a scene, as he received on Saturday. The other characters are in good hands—genial, reliable John Gilbert is never at fault, and as old *Ingot* he is excellent. Mr. Polk is the fox-hunting, horse-racing *Squire Chivey* to fair advantage, and Miss Katherine Rogers renders the part of *Ada Ingot* with a true dramatic action, but scarcely the vim which some of the scenes call for. Mrs. Sefton is good as *Miss Araminta Brown*, with very little to do. The scenery of the piece is in the usual Wallack style—splendidly set and expensive, and the comedy is put upon the stage in a creditable manner both to Mr. Sothern and the management.

Arcadian.

SOTHERN'S DAVID GARRICK.—Mr. Sothern's revival at this time of T. W. Robertson's "David Garrick," places Wallack's, as ever, in the front rank as the leading comedy theatre.

"David Garrick" is a genuine comedy. It deals in some sort with the manners of a clearly-defined period.

It is light, agreeable and strongly characteristic, but it never meddles with the mysterious shadows that our modern French playwrights insist upon introducing into all their pictures.

Mr. Robertson is entitled to all the credit of investing the character of *Garrick* with a marked personality and making him illustrate a historic fact and a social condition, even though the incidents are not warranted by Garrick's life. Garrick was no doubt one of the first of his profession to successfully array himself against the intolerable prejudice which society was not slow to display on all occasions when the players came in contact with it. He was also creditably successful in his efforts, thanks to his talents and manliness combined. Here, then, is historic basis enough for Mr. Robertson, and upon this he has worked the pretty comedy which Mr. Sothern, by dint of similar talent, has made his own. He preserves the courtly grace of the gentleman of a past generation, in which there is the flavor of the artist, most admirably presenting us with the perfect combination of actor and gentleman. If the first act showed us *Garrick* as a gentleman, the second shows him as an actor. Any absurdity is allowable in this scene.

That Mr. Sothern can be exquisitely absurd was shown in *Dundreary*. The opportunity to be earnest was, however, not allowed him that in rôle. Here we are made to feel throughout the whole of this abject exhibition of drunkenness that he is suffering.

To say that Mr. Sothern throughout the three divisions of this characterization preserves the identity of the personage and shows us the ideal *Garrick* in the most opposite and almost conflicting conditions of portrayal, is not to do him full justice. He does more than this. He thoroughly interests us in the three phases by different methods. The exemplification of the gentleman in the first act is a superb bit of high comedy acting that casts its mellow light on a purely conventional situation. It possesses dignity, elegance, repose, and a quiet humor that is irresistible. The portrayal of the drunkard, gambler and brawler in the second act is the best of low comedy acting—exuberant, unctious, uproarious, but never losing the manliness and subsorrow that redeem it from farce. We are as deeply interested in his attempt to disgust the woman he loves as we are in the love itself. When we come to the concluding scene, an entirely new light is shed upon the circumstance. Love is mingled with a high sense of honor, and a rigid fidelity to principle, and we at last reach the heart of the man. We are therefore compelled to allow that "David Garrick" in Mr. Sothern's hand is both charming and instructive, and as a creation ranks even higher, technically, than his "Lord Dundreary."

DAVID GARRICK

EVERY NIGHT

AND

SATURDAY MATINEE, 1½ P.M.,

Produced with Authentic and Beautiful Scenery, Correct and Elegant Appointments, and the following

UNAPPROACHABLE CAST OF CHARACTERS:

David Garrick	Mr. Sothern.
Mr. Simon Ingot	Mr. John Gilbert.
Squire Chivey	Mr. J. B. Polk.
Mr. Smith	Mr. G. F. Brown.
Mr. Brown	Mr. W. J. Leonard.
Mr. Jones	Mr. E. M. Holland.
Thomas	Mr. C. E. Edwin.
George	Mr. J. Peck.
Miss Ada Ingot	Miss Katharine Rogers.
Mrs. Smith	Mad. Ponisi.
Miss Araminta Brown	Mrs. Sefton.

PERIOD, 1742.

ACTS I. and II.

APARTMENT IN MR. INGOT'S HOUSE.

ACT III.

LIBRARY IN GARRICK'S HOUSE.

OVL 4498
Box 83